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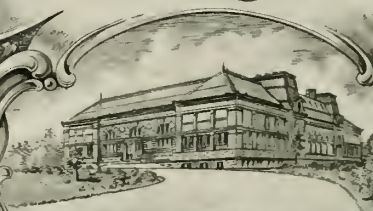

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WORKS OF ART:

COMPRISING

MODERN PAINTINGS,

Drawings, Engravings,

AND BRONZES,

DONATED BY THE

ARTISTS OF PARIS

AND

DUSSELDORF,

THE WHOLE TO BE SOLD BY AUCTION,

For the Relief of the Chicago Sufferers,

By the MESSRS. LEAVITT,

AT THE

CLINTON HALL SALE ROOMS,

ON THE EVENINGS OF

Thursday, Friday and Saturday, May 16th, 17th, 18th. 1872

NOW ON EXHIBITION

AT THE

LEAVITT ART ROOMS,

No. 817 BROADWAY.

Admission 25 Cts. Season Tickets, $1.

GEO. A. LEAVITT & CO., Clinton Hall, New York, 1872.

These PAINTINGS, DRAWINGS, etc., are now on Exhibition at the

LEAVITT ART ROOMS, 817 BROADWAY.

ADMISSION TWENTY-FIVE CENTS.

And will be sold by auction on the evenings of

THURSDAY, FRIDAY & SATURDAY, MAY 16, 17, 18,

AT THE

Clinton Hall Sale Rooms, Astor Place,

COMMENCING AT A QUARTER BEFORE EIGHT O'CLOCK.

SPECIAL.

In order to further this Sale, and to promote the convenience and comfort of buyers, Seats will be reserved for such parties as shall register their names and address, and receive a Card to this effect from the Auctioneers. Applications should be made early, personally or by mail. This is important.

JAN 17 1934

THE FRENCH COLLECTION.

DONATIONS OF THE ARTISTS OF PARIS.

THE Works of Art in this Collection are the voluntary and generous donations of the Artists of France to the sufferers by the conflagration at Chicago. They number 127 paintings in oil, 24 water-color, pastel, and crayon drawings, and two bronzes. It is not necessary to speak here of their great value; this will be apparent at once to all visitors; nor of the fact that the Collection contains examples of the greatest living Artists, many of them comparatively unknown in our salerooms, owing to the difficulty of obtaining examples of their works in Europe.

But it may be interesting to put on record here, by whose agency and in what manner this remarkable Collection was brought together, and this will be found, fully explained, in the following correspondence:

The movement was set on foot by Messrs. Goupil & Co., who made an appeal to the Artists of Paris; in response to which a committee was formed and the following address circulated by them.

ADDRESS TO THE ARTISTS OF PARIS.

"SIR,—In consequence of the misfortunes, without number, which have fallen upon France, the citizens of the Great American Republic have given to us expression of their most lively sympathy and help without measure.

"A misfortune beyond example has destroyed a great portion of the City of Chicago, causing loss immeasurable to her people.

"On all sides Committees and Commissions have been formed to come to the aid of the unhappy city.

"It seems to us that the Artists of France should take advan-

tage of this occasion to testify to the people of America how fully they recognize the sympathy, which they, in common with all Frenchmen, have received from them.

"Hence the formation of the Committee which now applies to you.

"Messrs. Goupil & Co. have placed themselves at our disposition, and promised to give all their best attention to this work. They will receive, at No. 9 Rue Chaptal, all donations of Works of Art destined to be sold for the benefit of Chicago.

"We think that the exposition and sale of the donations ought to take place in New York, as it is probable that the result there would be more satisfactory than if the works were sold in Paris.

"We, therefore, hope that you will associate yourself with this work, and give expression to your sympathy by a donation."

MEMBERS OF COMMITTEE.

President: J. C. MEISSONIER, Membre de l'Institut.

Vice-President: V. P. GUILLAUME, Membre de l'Institut, Directuer de l'Ecole des Beaux Arts.

MEMBRES:

BAUDRY, Membre de l'Institut.	E. FROMENTIN.
BOUGUEREAU.	CH. GARNIER.
G. BOULANGER.	J. L. GEROME, Membre de l'Ins.
J. A. BRETON.	CH. TALABERT.
G. BRION.	PILS.
A. CABANEL, Membre de l'Ins.	PUVIS DE CHAVANNES.
E. DUBUFE.	G. VIBERT.

Secrétaire: A. GOUPIL.

In response to this appeal the donations were given, which form this unique and valuable collection. The works were exhibited in Paris prior to their shipment here, where they were visited by many thousands, and received the encomiums of the press and connoisseurs.

Whilst the collection was being formed in Paris, the Committee in Paris wrote to the gentlemen hereafter named, asking them to form themselves into a committee to carry out the scheme of exhibition and sale in New York. This committee was

promptly formed at a meeting held at the residence of the Hon. E. D. Morgan, and was constituted as follows:

HON. E. D. MORGAN, *Chairman.*

J. H. SHERWOOD, ESQ., *Treasurer.*

R. L. CUTTING, ESQ., *Secretary.*

BEECHER, HENRY WARD.	KNOEDLER, M.
BUTLER, T. R.	KENSETT, J. F.
CHURCH, F. E.	MATHEWS, NATHAN.
DINSMORE, W. B.	SCOTT, THOMAS A.
GIBSON, H. C.	STUART, R. L.
HEALY, AARON.	STEWART, A. T.
HOE, R.	VANDERBILT, W. H.
HUNTINGTON, D.	WALTERS, W. T.
JOHNSTON, J. TAYLOR.	WHITE, A.

The collection completed, the works of art were shipped at Havre, on board of the St. Laurent, and carried to this port free of charge, by the French Steamship Line. In advance of their arrival, the following letter, from the Committee in Paris to that in this city, was received:

"PARIS, *March 29th*, 1872.

"E. D. MORGAN, ESQ., *Sir*:—We have the honor to acknowledge receipt of your letter, addressed to us on the 29th of February, and announcing the formation of your committee. We thank you for accepting the commission to realize the value of our donations in aid of the sufferers of Chicago.

"The high standing and influence of your committee cannot fail to contribute, largely, to give to our donation even more weight than it merits.

"We now send you by steamer, from Havre, by to-day's steamer, fifteen cases, containing the paintings, drawings and bronzes which we have succeeded in bringing together.

"It now remains with you, gentlemen, to distribute the proceeds of the sale of this collection in the manner your best judgment shall decide. It is our desire that there shall be no distinction made as to nationality in the distribution; as in our eyes all the unfortunate have the same claims on Christian charity.

We beg to enclose a complete catalogue of the objects forwarded.

"We have obtained free transportation of the cases from the Transatlantic Steamship Company. . . .

"Receive, Dear Sir, and convey to the members of your Committee, assurances of our esteem and consideration.

"A. Goupil, *Secretary.*

"Hon. E. D. Morgan, *New York City.*"

CONTRIBUTIONS

OF THE

FRENCH ARTISTS.

CATALOGUE.

I

ALLAIN (MME. PAULINE), Paris.

Cherries Ripe.

The pleasing contribution of a lady artist, much esteemed for her painting of still life, fruit and flowers.

2

ANTIGNA (JEAN PIERRE ALEXANDER), Paris.

Medals, 1847, '48, '51, '55 ; *Chevalier of the Legion of Honor*, 1861.

The Young Peasant.

Posed with charming grace ; quiet, yet attractive in color ; pleasing to the last degree in its freshness and simplicity of treatment, this painting will be accepted as one of the finest specimens of the painter ever exhibited with us. The bright, clear atmosphere, and the suggestion of "the breeze that wooes the morning," are admirable ; and there is a sweet thoughtfulness in the face of this nut-brown maid, exceedingly attractive. Like Jules Breton, Antigna teaches us the poetry of this peasant life in both its sunshine and its shadow.

3

ARTZ (ADOLPHE), Paris.

Morning Coffee.

A very pleasing bit of out-door life, skillfully painted, and suggestive of that luxury—a cup of *café a la français*.

4

AUFRAY (JOSEPH).

Pussy's Breakfast.

Aufray has not often been more happy in his subject than he is in this charming little passage of every-day history; for pussies by the thousand are feasted in this compulsory way every morning that the sun rises. The absorbing interest of the little ones in the duty which they perform, is very pleasantly suggested, in the naturalness of the pose of the figures as in the thoughtful little faces of the pair. There is agreeable sparkle, too, in the color which catches the light, and to which the quiet warm gray of the interior lends much value.

5

BACON (HENRY), Paris. Born at Boston, U. S.

Taking Toll.

Mr. Bacon is well known among us, as a young artist who has done his country honor, while pursuing his art in Paris. He was a pupil of Edouard Frére; but not a mere imitator for his works are ever fresh in subject, and have a vigor and abandon of color peculiarly his own. This "Taking Toll" represents him well, and suggests in a pleasant and simple way, the rare delights of travelling in New England when the coal-scuttle bonnet was in fashion, and railroads neither so plenty nor so popular. There is a capital suggestion of motion in the figures, as of a bracing appetizing morning for a drive in the atmosphere, and the color is very pleasing, both of sky and figures. It is to be hoped that the bridge-keeper won't rebel against this invasion of his rights, and that there are other bridges to cross before this duet is finished.

6

BAIRD (W. BARKER), Paris.

Spring Time.

A pleasant out-door study, strong and skillfully painted by a Scotch artist, studying at Paris.

7

BARILLOT (LEON), Paris.

Boats on Shore.

A vigorous sketch.

8

BAUGNIET (CHARLES), Paris.

Sorrow and Sympathy.

This artist, always eminently successful in his stories of domestic life, has excelled himself in this touching picture. It will, of course, be apparent that in the figure in mourning the stricken city of Chicago is personified; and in the other, the tender sympathy awakened by her great misfortune. If not so highly finished as others of Baugniet's works, this picture is not the loser thereby, for it has the breadth of treatment and freedom of manner much more valuable. The grief of the mourner, is well expressed in the sweet, sad face, low bent in sorrow; as are also sympathy and protection in the face of her who, while she encircles her friend with protecting arm, looks out upon the devastation of the city

9

BELLEL (JEAN JOSEPH).

Medal, 1848; *Chevalier of the Legion of Honor.*

In the East.

A highly picturesque scene, impressive by the grandeur of its forms, and its rich, but sombre color. The figure of the mounted Arab as he moves along the rocky pass, suggests rough travel, as the caves and recesses of the scene awaken thoughts of danger to the wanderer.

10

BERANGER (JEAN BAPTISTE-ANTOINE EMILE), Paris,

Medals, '46 and '48.

The Oyster.

An exquisitely finished little gem, in which we recognize the enjoyments that sometimes wait on waiting maids. The young woman knows the value of an oyster and where to put it. Nor could it find a daintier fate than that in store for it. In the figure on the panel there is clever suggestion that late suppers are congenial places to his Majesty—with the tail. The grace of pose, delicate color in both drapery and flesh, and general brilliancy of this morsel of art are not excelled by anything in the collection.

11

BERCHERE (NARCISSE).

Medals, 1859, '61 and '64.

Souvenir of the East.

A masterly sketch by an artist highly esteemed in France for his treatment of Eastern subjects.

12

BERNE-BELLECOUR (ETIENNE), Paris.

Medal, 1869.

The Latest Fashion Gossip.

In this picture the quaint humor and purely original treatment of the artist are well expressed. We can readily understand a lacquey so exquisite in his make-up being deeply interested in the latest styles. The light is admirably managed, and it seems as if the artist so posed his figures that he might gratify his love for fun by painting that droll, bird-like shadow on the tapestry.

13

BLANC (PAUL JOSEPH), Paris.

Prize of Rome, 1867.

At the Fountain.

A pleasing picture of a Roman girl idling at the spring, quiet yet very attractive in color.

14

BLOIS DE (F. B.), Paris.

Casa de Orcanieus.

A vigorous and brilliant out-door study of an Italian ruin.

15

BOLDINI. Paris.

Waiting.

A remarkably vigorous little gem, brilliant in color, and in every way skillfully painted. The impatience of the lady, who waits the appearance of her lord and master, is pleasantly suggested by her play with the parasol, and the somewhat weary pose of her figure and expression of her face The presence of the cat—the personification of patience—is evidently lost on her.

16

BOMBLED (CHARLES), Paris. Born at Amsterdam.

Chasing the Deer.

A spirited picture, suggesting the closing scene of a deer hunt, and the manner in which the chase was pursued by Northern races in the days of primitive hunting weapons.

17

BOUGUEREAU (WILLIAM-ADOLPHE),
Paris.

Prize of Rome, 1850; *Medals*, 1855, 1857; *Cross of the Legion of Honor*, 1859, *and Medal*, 1867.

The Happy Wife.

A fine specimen of this great artist, much more desirable than many of his more highly-finished pictures. The color is pure and transparent, and the face admirably expressive of the trusting affection of the young peasant wife who listens to the pleasant words of a loving husband.

18

BOULANGER (GUSTAVE-ADOLPHE),
Paris.

Prize of Rome, 1849; *Medals*, 1857, '59, '63; *Chevalier of Legion of Honor*, 1865.

The Arab's Friends.

This artist, already a great favorite in this country, is one of the most successful of the pupils of Paul Delaroche. His specialty is Eastern subjects, in which he is best able to gratify the love of that brilliant color for which his works are so much esteemed. In this picture we have the return of the Arab chief suggested, and are reminded by it that it is the wife of the Arab to whom he entrusts the safe-keeping of his horse—his other self. There is probably no finer example of Boulanger's sentiment, wealth of color and graceful composition, than this noble gift of his. The pose of the woman is grace itself, and the dreamy expression of her face awakens sympathy at a glance. How skillfully, also, is the drapery arranged, and how superb in color the garniture of the horse; the group being rendered still more brilliant by the warm, shadowy background of foliage, and the cool, gray stone of the fountain.

19

BOURGES (Mlle. LOUISE), Paris.

In the Country.

Miss Bourges is recognized as one of the most successful of the pupils of Edouard Frére, without being a copyist of him in either subject, manner of treatment, or color. She affects most the painting of children out doors, and thus secures that brilliancy of color which she likes, and of which this charming little picture is a unique example. The landscape, too, is also painted with nice feeling and effective use of light and shadow. There is great delicacy and sweetness in the faces of these children—the actors in this happy scene—and an easy grace and naturalness in the action of the one and in the repose of the other.

20

BOUTIBONNE (CHAS. EDOUARD), Paris.

Born in Hungary.

Medal, 1847.

Industry and Ease.

An elegant interior, with a figure surpassingly graceful in form and expression—an amiable happy face, suggestive of true womanly gentleness of disposition. But more than in the pleasing nature of his composition, the great ability of the artist is to be recognized in the delightful beauty and harmony of his color, and in the finish of his accessories, so suggestive of the quality of the things they represent—the texture of the tapestry, the velvet of the lady's dress, the delicate purity of the flesh painting, and the careful rendering throughout of the minutest detail.

21

BREST (FABIUS), Paris.

Medal, 1864.

Scene in Turkey.

A highly interesting picture, and painted in a broad and masterly manner. But few artists have cared to paint the common-place life, either in-door or on the street, of the Turkish people for us; the many preferring to give us the ideal rather than the real. But here we have the life which parallels that which is familiar to us here—the common people doing the common things of every-day life; and imagination is not slow to suggest, in the figures of this quaint street, the heroes and heroines of the Eastern stories, ever attractive to old and young.

22

BRETON (JULES ADOLPHE), Paris.

Medals, 1855, '57, '59, '61, '67; *Chevalier and Officer of the Legion of Honor.*

Women of Brittany at Church.

In this picture of the penitent the power of this great artist is admirably expressed. It is the custom of the people of Bretagne, as of those of other Catholic countries, to burn tapers in honor of the Virgin or some saint whom it is desirous to propitiate. Thus, here we have the peasant woman telling her beads and burning her light; her face wonderfully expressive of the earnestness of her devotion. The distant lights and suggested forms tell us that the ceremony of the Mass is going on in the chapel. A solemn religious feeling pervades this picture, which is heightened rather than lessened by the severity and somewhat harsh features of the toiling peasant of Bretagne.

23

BRIDGMAN (FREDERIC A.), Paris.

"A Corner in my Studio."

Mr. Bridgman, an American artist, studying in Paris, is rapidly acquiring an enviable reputation, both at home and abroad. Several important pictures by him are owned in Brooklyn by connoisseurs who paid high prices for them. This brilliant little composition suggests his strength and vigor as a colorist, and provides us with a peep at his studio wealth, in the rich old hangings and antiques which he introduces in his pictures. The dog, it may be presumed, is modern—thereby, however, hangs a tale—he is a famous wag, they say.

24

BRILLOUIN (LOUIS GEORGES).

Medals, 1865 *and* 1869.

The Morning Stroll.

A characteristic sketch of this brilliant colorist. There is nice suggestion of the pleasant stroll, in the pose of the figure, and of enjoyment of the scene and of the smoke in the face. The color is peculiar and attractive. The costume is of the time of Louis XV.

25

BRION (GUSTAVE), Paris.

Medals, 1853, '59, '61, '63 ; *Chevalier of the Legion of Honor*, 1867 ; *Medal*, 1867 ; *Medal of Honor*, 1868.

At the Outpost.

It is not often that an opportunity offers itself to secure a picture from this great artist's easel of such moderate size as this ; and possessing all the fine qualities of his work. Herein is an admirable expression of the anxious and important nature of duty at the outpost. The pose of the figure—the sudden rest, the uplifted hand and the thoughtful listening face tell the whole story at a glance. The picture is noticeable also for the low toned rich color of the drapery, and the subtle atmospheric effect, by which the feeling of loneliness and suggestion of danger is much heightened.

26

BROWN (JOHN LEWIS), Paris.

Medals, 1865, '66 *and* 67.

The Amazon.

This highly effective and brilliant little example of an artist of first rank, is presented to the charity by P. L. Everard, Esq., a connisseur who thus at once shows his sympathy and confirms the good opinion of his judgment. For this is indeed a most pleasing piece of color and composition, with the light and shadow managed with great breadth and skill, and the story of the pleasant relations between the mistress and her pets most pleasantly told.

27

BROWN (JOHN LEWIS), Paris.

Medals, 1865, '66, '67.

Washington.

A noble picture, in the broad and vigorous manner of the artist, who holds the highest rank as a painter of esquestrian subjects. Washington is represented on a prospecting tour, followed by his staff. The pose of horse and horseman, as for a moment they have come to rest, is statuesque in its grace of line; and the expression of the face of the great General suggests the earnestness and seriousness of his character. This is, indeed, a generous contribution, and one which cannot fail to lend additional value to such works of this artist as may reach us in the future.

28

BRUN (CHARLES), Paris.

Medal, 1868.

"Woman of Constantinople."

An excellent illustration of the masterly touch of this great artist, and a very interesting composition; telling us in a very expressive manner, the primitive ways yet common with the humbler classes of the Eastern races. There is most pleasing motherly solicitude expressed in the up-turned face of the woman, who soothes her babe and at the same time prepares the simple meal.

29

BURGERS (HENRY), Paris. Student of the Academy of Fine Arts, Amsterdam.

Study of a Head.

A strong and able study, low toned and rich in color.

30

BUTIN (ULYSSE LOUIS AUGUSTE), Paris.

The King's Fool.

This humorous and ably painted picture is the donation of Wm. H. Stewart, Esq. The Court Jester has ever been a favorite subject of the artist and the writer. That this painting by Butin gives admirable expression to the peculiarities associated with the character, can be readily recognized—those peculiarities wherein drollery and intelligence, combined with cunning, are most satisfactorily expressed. The pose of the figure, too, is fun-provoking, and in the presence of the pet parrot and the hound, we have expression of the amiability of disposition for which the Fool was often distinguished. In color this work will be accepted as eminently pleasing; for it is brilliant, without recourse to the exaggeration with which kindred subjects are often treated.

31

CABANEL (ALEXANDER), Paris.

Prize of Rome, 1845; *Medals*, 1852, '55; *Chevalier of the Legion of Honor*, 1855; *Member of the Institute*, 1863; *Officer of the Legion of Honor*, 1864; *Medals of Honor*, 1865 *and* '67.

An Italian Girl.

Cabanel holds first rank amongst the greatest painters of our day; and it is but rarely now that an opportunity is found to secure a specimen of his work; when such an opportunity does offer the price attained for a fine example is enormous. This finely modelled bust, with the classic head and face, expresses the power of the great master well. For it gives us not only the fine qualities of his work as an artist—truthfulness of flesh texture and subtle modelling—but that intensity of expression which he secures so admirably. It is only necessary to call to mind the "Desdemona" by Cabanel, lately exhibited and sold at Goupil's, to have before us such another expression of a soul behind the canvas, as this beautiful and thoughtful face suggests.

32

CASTIGLIONE (JOSEPH), Paris.

The First Lesson.

A very attractive specimen of an artist who treats these Spanish subjects with much grace and feeling. The patient attitude of the *Padre*, the attentive pose of the child, and the position of the mother, so expressive of her admiration and delight, give us a very pleasing and highly picturesque group; much heightened in interest by the charms of form and color in the drapery and the happy arrangement of the background.

33

CLAUDE (JEAN MAXIME), Paris.

Medals, 1866 *and* '69.

Huntsman and Hounds.

A very beautiful low-toned picture, telling its story of early morning in the woods and of the preparation for the day's sport, with consummate skill. The dogs are drawn with the ability of a master in his specialty—of one who has made a life study of such work. The patience of some, and the expectancy and impatience of others, are as well expressed by the varied positions of the animals as the latter emotion is on the face of the huntsman, who is evidently anxious for the coming of the sportsmen. The central point of interest is well secured in the scarlet jacket and burnished horn of the huntsman, opposed to the sombre green of the foliage, which is also painted with great fidelity.

34

COESSIN DE LA FOSSE (CHAS. ALEXR.), Paris.

Autumn in the Woods.

A remarkably vigorous expression of late autumn in the woods. Nothing could be more satisfactory than the way in which the nearer foliage and almost naked stems are painted; and there is fine sentiment in the introduction of the dark, bare limbs of the tree against the cold, grey sky. The crispy looseness of the dead leaf is very skillfully suggested, and the figures of the sportsman and his dog, happily introduced, are in perfect keeping with the scene.

35

COMPTE-CALIX (FRANÇOIS-CLAUDIUS), Paris.

Medals, 1844, '57, '59 *and* '63.

"He Comes!"

A sparkling little picture, the figure posed with grace, in the attitude of expectancy. That the expected one is near is suggested by the well-pleased expression on the lady's face, and by the less bashful dog, who wags his recognition, and thus welcomes the lover to his mistress.

36

COOMANS (JOSEPH), Paris.

A Daughter of Pompeii.

The beauty and brilliancy of Coomans' Pompeiian pictures is everywhere recognized, and there are many highly prized examples of him in our collections. But it has not been our good fortune hitherto to have had any work of his so superb in color and masterly in treatment in every respect, as is this beauty of Pompeii. Indeed, it is difficult to find words to express in fitting terms the admiration which such a picture as this excites. Nor is it for its brilliancy of color only that the contribution must be looked upon as worthy of great admiration. The hand of the master is no less recognizable in the charming disposition of forms and in the exquisite painting, in both light and shadow, of the flesh. And how well, also, he here typifies the abandon and barbaric elegance of the most luxurious people known to history.

37

COT (PIERRE AUGUSTE), Paris.

The Brunette.

A carefully and powerfully painted head and bust, and an excellent specimen of an artist whose faces are remarkable for their life like earnestness. Many will remember the great beauty of form and expression in the painting by this artist, not long since exhibited at Goupil's, of a young, fair girl reading—a picture which created quite a sensation at the time. This painting is distinguished no less for that same earnestness and intensity of expression. There is a startling reality in the merry and searching look of this dark-brown maid, which has wonderful attraction in it.

38

COTTIN (PIERRE).

Barn-yard Scene at Bassecour.

A carefully and successfully painted picture, with fine sunlight effect and admirable suggestion of texture in the old architecture of the place. The birds and all the accessories are skillfully painted, and truthful and effective in color.

39

COUBERTIN (CHAS. de), Paris.

Chevalier of the Legion of Honor, 1865.

Affliction.

A highly emotional picture, and one which presents with painful truthfulness and power, a passage from life, of deep sorrow and solemnity. And the great artist is recognized in the way in which he contributes, by the pose of his figures, the expression of their faces, and that weird effect of light peculiar to the interior of the house of prayer, to impress us with the grief yet prayerful reconciliation of the women. Technically the painting is finished in the artist's best manner. It is indeed a highly impressive work.

40

DARGELAS (HENRI), Paris.

"A Clock that Goes."

There can be no doubt of the appropriateness of the title, whatever there may be of the future good behavior of the time-keeper. This is a capital story of the mischief indigenous to childhood, and sprouting readily when the opportunity presents itself. The absence of the mother has given the little rogues a rare chance to pursue their scientific investigations, and such is their ardour, evidently, that the more prudent little sister's remonstrances are lost upon them.

41

DARJOU (ALFRED), Paris.

The Gamekeeper.

A welcome visit to the kennel of the old whipper-in; the dogs suggesting their readiness for a good day's sport.

42

DAUBIGNY (CHAS. FRANCOIS), Paris.

Medals, 1848, '53, '55, '57, '59, '67; *Chevalier of the Legion of Honor.*

Boats on Shore.

An example of the breadth of manner and masterly vigor of an artist of great reputation, whose paintings command the highest prices. He is not a painter of pretty pictures, but chooses rather such subjects as are expressive of life in shadow, here suggested in the glowing sky, the sombre forms of the fishing boats, and the bleak stretch of sandy beach.

43

DEBON (HIPPOLYTE), Paris.

The Visit to the Doge.

This important picture represents the visit of the Turkish Ambassadors and his suite to the Doge of Venice in 1574; when all civilized nations paid their tribute of respect and admiration to the great republic. The scene is laid at Lida, and is historical. Such generosity as that which inspired so noble a donation as this, cannot be over praised; for in it we have, evidently, the thought and labor of many months, with a result of great value. The glory of the time, when Venice stood first among the cities of the world, is admirably expressed in the wealth and beauty suggested in this reception. The grouping is done with fine effect, the figures gracefully drawn and posed, the faces expressive, and the color throughout rich and mellow.

44

DE COCK (CÉSAR), Paris.

Landscape.

A fresh and vigorous picture, pleasantly suggestive of early summer, and with airy freshness of atmosphere and color.

45

DELOBBE (FRANCOIS ALFRED), Paris.

The Prayer.

A most expressive and thoroughly pleasing subject. The earnestness of devotion and trusting faith of childhood could not be more happily suggested than in the face and attitude of this young girl. There is nice modelling in the swarthy sun-kissed flesh, which suggests the healthy, hardy life of the peasant; and rich color in the picturesque head dress. But few pictures in the collection can rival this in the interest which attaches to its simple and graceful naturalness.

46

DELORT (CHARLES EDOUARD), Paris.

Early Visitors.

A unique example of the originality and vigor of an artist of rapidly rising reputation, assumed by connoisseurs as likely to take the place of the lamented Zamacois. The composition suggests the entrance of cavaliers into a city in the morning, bright and early, and the commotion that such visitors would be likely to awaken. The victualler, who evidently takes deep interest in the coming strangers, is doubtless questioning himself whether or not they will stop at a neighboring inn, and what his chances are for ten sous more per pound for chicken. The effect of early morning is very fine, and the pose and pleasing color of the butcher highly attractive and suggestive.

47

DETAILLE (JEAN-BAPTISTE-EDOUARD).

Medals, 1869.

Grenadier of the Guards.

A vigorous expression of the strength and naturalness of this artist, who has made a brilliant reputation within a few years, in treating subjects relating to military life in France. A painting, lately painted by him, in which German soldiers are seen carrying off booty from a French town, was sold by Goupil & Co. for 25,000 francs.

48

DUBUFE (EDOUARD).

Thoughts of Love.

An important example of this artist. The subject is a young girl knitting, but with an expression of face which suggests that her mind is not with her labor. The dog looks up enquiringly in the face of his mistress. The treatment is in the broad and effective manner of the artist, and partakes largely of his brilliancy of color.

49

DURAN (CAROLUS), Paris.

Medals, 1866 *and* 1869.

Head of an Italian.

A good study; noticeable for the breadth and vigor characteristic always of this artist's work.

50

DUVERGER (THÉOPHILE-EMANUEL).

Medals, 1861, 1863 *and* 1865.

Ready for the Fray.

One of the most charming stories of child-life, probably, ever painted by this fine artist, is seen in this equipment of baby Cupid, by his sister, to whom the danger of such a play-toy as love's quiver can scarcely yet be known. And thus the subtle charm of the pleasing story, since it suggests how readily, at sweet sixteen, the gentle sex do take to bows and arrows. There is also a sense of humor in the evident reluctance of the little one to be so burdened—heavy is the head that wears a crown. This picture, in color and composition, is in Duverger's happiest manner.

51

ELVEN (PAUL TETAR, van), Paris.

Street Scene.

A highly picturesque street scene, rich in quaint architecture, and heightened, in its most pleasing effect, by the play of the subdued sunlight from a sky laden with fleecy clouds. The incident of the forge and its ruddy light is very skillfully introduced, and there is excellent suggestion of life and bustle in the distant street.

52

ESCOSURA (IGNACE de LEON y).

The Musketeer.

A brilliant little picture, in the highly-finished manner of this artist.

53

FAIVRE DUFFER (LOUIS STANISLAS),

Medals, 1851 *and* 1861.

The Washerwomen,—A Recollection of Italy.

This is the simple title given to this beautiful work by the artist; but the close observer will recognize that another is suggested by the attitudes of the women, and the expression on their faces. In her who bears the infant, it is not difficult to perceive the deceived and fallen one, for this is but too palpably suggested by the finger of scorn of the kneeling figure, and the contempt in the face of her companion. The sad face of the mother also contributes to the story. The work, technically, is very pleasing, carefully drawn and composed, unobtrusive yet rich in color.

54

FORTUNY.

Interior.

This highly suggestive sketch is from the easel of an artist whose works to-day are so much sought after, that it is difficult to obtain the least important of his productions. He is at present engaged on a picture for one of our collectors, for which he is to be paid 60,000 francs in gold. He is recognized as one of the great masters of the modern Spanish school. Sketchy as this picture is, there is remarkable suggestion of character in it, and exquisite grace in the pose of the figure of the woman feeding her pet canaries.

55

FRÉRE (PIERRE EDOUARD), Paris.

Medals, 1851, '52, *and* '53; *Chevalier of the Legion of Honor.*

An Interior.

An example of an artist of world-wide fame, representing a cottage interior in Auvergne, and suggesting the rude simplicity of the peasant's life.

56

FROMENT (EUGÉNE), Paris.

Chevalier of the Legion of Honor, 1863.

The Distribution.

A charming Idyl, with figures gracefully drawn and expressive. The female figure is of statuesque beauty, and probably symbolizes the Goddess of Night, giving sleep to the weary.

57

FROMENTIN (EUGÉNE), Paris.

Medals, 1849, '57, '59, '67 ; *Chevalier of the Legion of Honor*, 1859 ; *Officer of the Legion of Honor*, 1869.

Watering the Horses.

A fine example of this distinguished artist, notable for his admirable painting of animals and the beauty and richness of his color. This specimen illustrates his rare knowledge and ability in laying on color so that every touch of his brush is effective. The scene is Eastern, as suggested by the distant architecture, and the costume and color of the rider. But very few examples of this artist reach this country.

58

GEROME (JEAN LEON).

Medals, 1847, 1848, 1855 ; *Chevalier of the Legion of Honor*, 1855 ; *Member of the Institute*, 1865 ; *Medal of Honor*, 1867 ; *Officer of the Legion*, 1867.

Souvenir of Mount Sinai.

The peculiar merits of this great artist's manner are apparent in this sombre figure of the East, and in the primitive mode of life of the children of the desert and the mountain—the heathen possessors of the land most sacred to the Christian and the Hebrew which he here suggests.

59

GIDE (THÉOPHILE), Paris.

Medals, 1861, '65, *and* '66; *Chevalier of the Legion of Honor*, 1866.

Early and Late.

A vigorous example of this great artist, powerful in its effect of light and shadow and rich in color. The different rewards that wait on late and early risers is capitally told, in the happy face of the ruddy monk coming home laden with his alms, and in the sour and discontented one of him who sets out upon his mission.

60

GIRARDET (KARL), Paris.

A Swiss Home.

A pleasant summery picture of a Swiss homestead—one of the comfortable old cottages of the valley—not the conventional chalet of the highlands.

61

GIRARDET (HENRI), Paris.

A Swiss Woman.

A masterly head and bust of an old woman, full of expression and rich in color.

62

GLAIZE (LEON), Paris.

Medals, 1864, '66, *and* '68.

Head of a Young Girl.

A fine expressive head, painted with great skill and effectiveness

63

GOUBIE (JEAN RICHARD).

The Morning Walk.

390.

Even when a choice will be so hard to make as in this rare collection this contribution by Goubie cannot fail to be selected as one of the gems. It is unquestionably one of the most thoroughly realistic pictures ever exhibited in New York; for its realism is as recognizable in the tree forms and foliage; in the painting of the distant house, and the grasses of the sward, as it is in the admirable finish of the horses, where texture is so wonderfully suggested. This is, indeed, a work of great beauty, thoroughly satisfactory in all its parts, and one which cannot fail to elicit admiration from all who will give it the careful study which it merits.

64

HAMMAN (EDOUARD-JEAN-CONRAD), Paris.

The Rivals.

150.

A noble contribution, surely. Attractive in subject and composed and painted with great skill and most pleasing results. The concentration of light on the figure of the lady is highly effective, yet subdued. The delicate drapery of her figure and her fair face are positively luminous. The vexation of the suitor, appropriately placed in shadow, is well suggested by the upraised face, its ill-concealed sneer and the petulant pulling at the gloves. That the gallantry of the rival—a courtier in two senses—is likely to reap a rich reward, is suggested by the well-pleased look of the beauty, as she waits but for his closing compliment to accept his gift. The scene is Venice, and the time suggested three hundred years ago.

65

HEULLANT (ARMAND).

The Drawing Lesson.

Heullant is amongst the first of that new school of color seen in the works of Fortuny, Madrazo, Pasini, Delort and a few others, who have succeeded so admirably in giving us brilliant out-door subjects, with flesh, drapery, and objects generally, in the full glare of sunlight, or in the broad, diffused light from a cloudless sky. Of this the idyl before us, "The Drawing Lesson," is a very beautiful example The figures are posed with statuesque grace and draped no less skillfully, yet simply and naturally, for effect. The color effect, in the bright light, is brilliant, and there is the airiness, the unmistakable out-of-door feeling, which the artist sought to secure as a primary object. The story is not new, yet has not often been so gracefully told—of the young art student receiving his first lesson.

65*

HIRSCH (ALPHONSE), Paris.

Still Life.

A broad and ably painted study, suggestive of the creature comforts of the studio.

66

HUGARD (CLAUDE SEBASTIEN).

Swiss Landscape.

Morning effect on the lofty Alpine peaks, with lake in the foreground in shadow, and the mists rising upwards towards the sunlight.

67

IMER (EDOUARD).

The Gulf of St. Juan,—
where Napoleon disembarked in 1814.

A very beautiful marine; able as a work of art and valuable as an historical painting; being a vivid portrait of the Gulf of St. Juan and the blue Mediterranean, at the point whereupon Napoleon landed on his escape from Elba.

68

JACOMIN (ALFRED LOUIS), Paris.

A Pause in the Journey.

A skillfully painted and highly effective bit of life outdoors at a time when travelers were much more picturesque objects than now-a-days. How different the quaint costume here depicted to the rigid lines and sombre color of the drapery of to-day! Doubtless there is a story in this duet if we could hear it; for the expression of the gayest of the gallants suggests his disappointment about something. Who knows, but there is a woman in the case, more interesting, if less kind than the bounteous hostess, who comes with nourishment for the body, if not with comfort for the soul!

69

JACOMIN (MARIE-FERNAND).

Early Morning.

A broad and effective sketch, with the feeling of early morning conveyed in the landscape and sky, and of honest determination to do a good day's business in the figure of the sportsman.

70

JACQUET, (GUSTAVE), Paris.

Fancy Head.

A vigorous work, eminently pleasing in expression, and rich in color.

71

JALABERT (CHARLES-FRANÇOIS), Paris.

Medals, 1851, '53, '55, *and* '67; *Chevalier of the Legion of Honor*, 1866; *Officer of the Legion of Honor*, 1867.

The Lesson.

An exquisite example of this great artist. Composition could not be more graceful, expression more truthful, or color more pleasing. This is, indeed, a gem, worthy of the study of the artist, for its rare technical qualities, and most covetable to the collector as a unique example of one of the greatest painters of our time.

72

JANMOT (LOUIS). Pupil of Ingres. Born at Lyons.

Reverie.

This picture, of a young Italian girl, was exhibited at the Paris exposition of 1870. It is a good example of the artist, pleasing in expression and rich in color.

73

JAPY (LOUIS), Paris.

Landscape.

A pleasant passage of lake scenery, vigorous and truthful.

74

JOURDAN (ADOLPHE), Paris.

Medals, 1864, 1866 *and* 1869.

Unconscious Beauty.

A wonderfully expressive and beautiful face, painted with the skill of a great artist; for in it we recognize that which is most valuable, the suggestion of spirit on the canvas. Our admiration is less for the merit of *technique* than for the wonderful suggestion of a beautiful humanity in the sweet and thoughtful face before us—the dreamy, dove-like eyes, the exquisitely fashioned mouth suggesting the happy thought of the lovely dreamer

75

KAEMMERER (FREDERIC HENRY), Paris.

Innocence.

A very beautiful and highly finished nude, modeled with consummate skill and eminently pleasing in color. The pose is extremely natural and graceful. It must be conceded that the artist has most satisfactorily expressed his idea of innocence in this pure and charming picture. And pleasing as his figure is, the cool landscape opposed to it is no less so, and admirably in keeping with its sweet repose. The face of the figure being turned from us calls attention to the approaching figures; but a glance at these while it suggests her sensitive modesty, does not suggest invasion of the privacy of the fair bather—beautiful as a Naiad.

76

LAMBINET (EMILE), Paris.

Medals, 1843, '53, *and* '57; *Chevalier of the Legion of Honor*, 1867.

Home in Normandy.

One of the finest specimens of this renowned French landscape painter, if not the very best, ever imported; and to his honor be it said, for the donation is indeed a noble one. The scene is in Normandy, and suggests the peaceful peasant life of that lovely province. The stream in the foreground, overhung by fruit laden trees; the warm shadows beneath these, and the bright passage of sunlight in the middle distance, make up a composition of most pleasing repose and natural beauty.

77

LANDELLE (CHARLES).

Medals, 1842, '45, '48, '55; *Chevalier of the Legion of Honor*, 1855.

Washerwomen.

A highly finished and very interesting composition, with the figures well grouped and full of life and motion. The long shadows and dull light suggest the early morning, and account for the low-toned and quiet character of the treatment. The sea, as it comes rolling in, barred with long rays of light, is also painted with nice feeling and in perfect harmony with the cool gray sky above it. The fastidious care of the conscientious artist is seen also in the painting of the pebbly beach, of the utensils of the women, and of the piles of garments scattered round about. Landelle has, indeed, done honor to Chicago in this choice example of his skill.

78

LAPIERRE (LOUIS EMILE).

Medals, 1848 *and* '63; *Chevalier of the Legion of Honor*, 1869.

Winter Scene.

Huntsmen at a fire in the woods towards the close of a day's sport. The twilight feeling is well suggested and there is masterly vigor in the sketch throughout.

79

LASSALLE (LOUIS SIMON), Paris.

Washing Day.

A charming specimen of an artist well known and esteemed with us. It has all his best qualities: happiness of subject, truthful and harmonious color, and careful treatment of accessories. Could a more happy little housewife be imagined than this snug little lady, well content to do her share to make home comfortable? Such pictures are sermons on contentment, that state for which more than any other, life's roses bloom, and to which the sunlight comes with joy.

80

LEJEUNE (EUGENE). 260

Spring Flowers.

A very pleasing story of the joys of life's spring time, and of peaceful peasant life. The face of the elder sister is very charming and expressive, and her figure gracefully posed. The landscape, although but of secondary interest, it very skillfully painted and agreeable in color.

81

LELOIR (LOUIS), Paris.

Medals, 1864 *and* '68.

"At Bay."

A highly finished specimen of this renowned artist; powerful in its action and brilliant in its color. The face is a fine study of character, expressing as it does the courage and determination to brave the fight against all odds. There is a rare picturesqueness in the quaint costume of the period, and the oddly formed weapon—the arquebuss—is itself a study. The collection does not contain a picture upon which more fastidious care has been bestowed to secure finish by the artist, and but few of such interest to the student of history, apart from its intrinsic merits as a work of art, which are great.

82

LEMAIRE (Mme. MADELINE J.), Paris.

The Guitar. 175

A work of very remarkable strength and beauty; one of the most important and valuable contributions of the collection and the gift of a lady artist. The eminently graceful and natural pose of the figure; the admirable disposition of the forms and color of the drapery and the subtle modelling of face, neck, arms hands and bosom, cannot be overpraised. And the features, if they have not the conventional beauty of outline, are full of expression, suggestive of the genius of the gifted Improvisatore. A work of unmistakable merit, this painting cannot fail to secure its full share of admiration.

83

LENOIR (PAUL-MARIE), Paris.

Egyptian Water Carriers.

A very peculiar and interesting picture, descriptive of life among the lowly in the hot land of Egypt. The strong contrast of light and shadow, and the thick atmosphere, tell of the early morning. The figure of the nearest woman is posed with infinite grace—itself a picture—and the long line of forms present a tableau dreamy and strange in character, yet eminently pleasing and suggestive.

84

LESREL (ADOLPHE ALEXANDRE).

The Fisherman's Wife.

A desirable specimen of an artist, whose works are now much sought after with us, and admired for their careful finish, and brightness and transparency of color.

175

85

LÉVY (EMILE), Paris.

Prize of Rome, 1854. *Medals*, 1859, 1864, 1866, 1867, *and Medal of Honor at the Universal Exposition of year last named.*

Sad and Weary.

This very beautiful work will readily be accepted as one of the most attractive and, in every respect, pleasing pictures by this artist, ever exhibited here. The story of the worn-out watcher by the sick-bed is most touchingly told in the expressive face and suggested lassitude of the tired limbs. But, beyond this, and appealing most forcibly to the connoisseur, is the overflowing wealth of color in the picture, and the admirable harmony with brilliancy which pervades it. Abandonment to rest of wearied human nature, and the quiet of the still chamber wooing to repose, could not have been more skillfully or successfully suggested.

86

LOBRICHON (TIMOLÉON).

180

Medal, 1868.

Mamma's Darling.

A thoroughly charming bit of baby life, and painted with consummate ability. Nothing could be more graceful than the pose of the little figure, nor more satisfactory than the painting of each detail. The sunny face and head, the plump and dimpled arms, the sparkling color of the dress and ribbons, the gathered pets, the garden steps and vines and flowering shrubs, all are finished with the nicest care, and with a harmony and beauty rarely, if ever, equalled in a work of this character. Such a sweet picture as this is, indeed, a treasure in a home, and a sermon to old bachelors.

87

MADRAZO (FREDERIC DE).

Born at Madrid.

Medals, 1838, '39, '45 *and* 1855 ; *Chevalier of the Legion of Honor*, 1846 ; *Officer of Legion of Honor*, 1860.

625

The Mandolin.

An exquisite specimen of an artist of world-wide fame, eminently beautiful in color, and pleasing in subject. The pose of the figure is wonderfully graceful in its perfect abandon, and the face interesting beyond translation in its dreamy expression and beauty. The masterly manner of the execution of this little gem is truly marvellous; the color has been laid everywhere with such consummate knowledge and skill.

MAZEROLLE (ALEXIS JOSEPH), Paris.

Medals, 1857, '59, *and* '61.

310

The Prophet Elijah.

There is no painting in this noble collection so calculated to produce a profound impression on the visitor as this truly great work, nor one more likely to impress him with astonishment at the great-hearted charity of the artists of France. For here we have not simply a sketch or study, nor even a carefully finished work merely, the labor of a week or month; but a masterly composition, noble in subject and sentiment, and painted with such ability that words of praise must fail to do it justice. The Scriptures do not tell of a miracle of precisely this character done by the prophet, but of the raising of the son of his hostess. There may be a legend of the Church, however, to justify this treatment; or the artist may have assumed that Elijah performed many such wonders.

The figure of the prophet is eminently imposing, and the face wonderfully expressive of the magnetic action of the will. And how admirably is the birth of a new life portrayed in the face of the rising figure still encased in the covering of the dead! The first flush of color tints the flesh; between the parted lips enters the breath of life, and there is the joy of a glad awakening, of beatitude almost, in the general expression. And only less impressive is the figure of the rejoicing mother, whose gratitude is so fervidly told by her gesticulation and the unspeakable joy of her uplifted face. The figures of the watchers, abandoned to fear, no less admirably posed and painted, with the skillfully painted architecture, and accessories of the place, complete a painting which deserves the highest rank among modern works of art, and cannot fail to make the painter honored and beloved wherever his noble gift finds exhibition.

89 2000

MERLE (HUGUES), Paris.

Medals, 1861 *and* 1863. *Cross of Legion of Honor*, 1866.

Industry.

A remarkably vigorous work by one of the greatest of living artists, and one who approaches more nearly the great painters of the past than any other of his school The light and shade of this head is managed with consummate skill, and the graceful abandon of dress and flowing wealth of hair are pleasing to the last degree. The face, too, has all that subtle beauty of expression, for which Merle's studies of life are so famous, conveying at a glance, as they always do, the prominent thought of the subject. It will be noticed, too, how gracefully the hands are drawn, and how suggestive their position is of the motion of the fingers. The color is quiet, yet eminently rich and pleasing.

90

MEYNIER (JULES JOSEPH), Paris.

Medal, 1867.

Souvenir of Italy.

Interior of a court yard with figures of women, and a donkey waiting for his rider. A carefully painted and pleasing picture

91

MOREAU (CHARLES), Paris.

After Breakfast. 270

A thoroughly satisfactory painting, possessing every good quality that a *genre* painting should possess—pleasing in story, graceful in pose of figure, quiet yet rich in color and most carefully finished throughout. The pearly tints of the background are exceedingly tender, and the quality of the objects represented is everywhere suggested with great skill.

92

MOUCHOT (LOUIS), Paris.

A Home in Capri.

A humble Italian home, within sight of Vesuvius, is here suggested, with the mother watching her sleeping babe and preparing the warp or woof for the weaver seen in the more distant room.

93

MUNKACSY (MIHALY) Paris.

Study.

A vigorous sketch of a girl's head.

94

MURATON (ALPHONSE), Paris.

Medal, 1868.

Paris in Winter.

A highly suggestive and vigorous sketch, with the true winter feeling in it; and a portrait of "Un Coin de Paris," which will, doubtless be recognized by many.

95

MURATON (Mme. EUPHEMIE), Paris.

The Dessert.

A vigorous and very effective painting of peaches, grapes and objects of the table. The peaches are rich in color, ripe and luscious. These, and the other objects are treated with a nice love of truth, and with a result much more satisfactory than is often seen in more highly finished pictures of like subjects.

96

NAVIER (GABRIEL), Paris.

Expectant.

A carefully finished work, skillful in drawing, pleasing in color and with admirable suggestion of texture in the drapery. The lady is attired in the costume of the time of Louis XIII. It scarcely needs to be told that she is waiting the coming of a welcome guest.

97

NITTIS (JOSEPH de), Paris. Pupil of Gerome.

In the Sunshine.

A sunny little gem, most delicate in its finish and delineation of detail.

98

NORBELIN.

A Recollection of Italy.

A very beautiful painting, classic in subject and treatment

99

OUVRIÉ (PIERRE JUSTIN), Paris.

Lake Scene.

A picturesque view of a Swiss village on the border of a lake.

100

PASINI (ALBERT), Paris. Born at Basseto, Italy.

Medals 1859, 1863, 1864, *and Cross of the Legion of Honor*, 1868.

At the Mosque.

A very beautiful example of one of the greatest of living colorists, and painted expressly for this Charity. There are but very few examples of this artist in America, his works being much sought after in Europe, and obtainable only at very high figures. He is deservedly esteemed as a leader in a new school of color, wherein the aim is to secure the peculiar clearness and brilliancy of color in the full light, yet preserve the delicacy and harmony which objects, so placed, present in nature. Of this outdoor breadth and brilliancy this little picture is an exquisite exponent. The arrangement of color in the drapery of the figures is as effective as a well-ordered bouquet of flowers; the positions are graceful and natural, and the finish extremely delicate. There is story in the picture, too; for which, note the longing look of the dismounted horseman watching the movements of the women, as, with their beauty veiled from him, they pass to and from the Mosque.

101

PERIGNON (ALEXIS), Paris.

Medals, 1836, '38, '44; *Chevalier of the Legion of Honor*, 1856.

Joan of Arc.

An imposing figure of the Maid of Orleans; less refined in feature than the subject is usually painted, but more suggestive of the inspired peasant girl than those more idealistic in treatment. Simple and graceful in pose and rich, yet quiet in color, it is a painting the worth of which grows upon the observer.

102

PERRAULT (LÉON), Paris.

Medal, 1864.

The Dark Beauty.

A very charming study of a young girl's head, full of expression, and in color exceedingly attractive. The face is finely modelled, and the effect of light brilliant in the extreme.

103

PERRET (AIMÉ), Paris.

Washerwomen at Early Morning.

A well suggested chapter of low-life history, telling of the early and arduous labors of the poor. The hot and misty morning, with the sun deep-veiled by fog and the city's smoke, are well suggested.

104

PLASSAN (ANTOINE EMILE).

Medals, 1852, '57, '59 ; *Chevalier of the Legion of Honor*, 1859.

Landscape.

A pleasing sketch by an artist of great reputation, tender in color and suggestive.

105

PORTAELS (JEAN FRANCOIS), Paris.

Medal, 1855.

Bohemians in Hungary.

A desirable example of an artist of reputation, and one who has made especial study of gypsey life.

106

PUVIS de CHAVANNES (PIERRE).

Medals, 1861, '64, '67 ; *Chevalier of the Legion of Honor*, 1867.

The Pigeon—The Balloon. (A Pair).

Allegorical subjects illustrating the late sufferings of France—the former, the genius of France defending her against the enemy ; the latter, the expression of her hope in the bitterest hour of her adversity. Thoroughly original and peculiar subjects by an artist of high rank.

107

ROUSSEAU (PHILIPPE), Paris.

Medals, 1845, 1848, 1855 ; *Cross of the Legion of Honor*, 1855.

Veterans of the Siege.

This is assuredly one of the most touching of all the tributes of sympathy which Chicago has received, and the fullness of the artist's heart is told in the lines quoted underneath :

" Tell them, oh birds ! our sorrow ;
Oh ! fly and bear our love."

In the treatment of his simple, beautiful and appropriate subject the great artist has shown his masterly vigor and ability.

108

SAINTIN (JULES EMILE), Paris.

Medal, 1866.

Charity.

This exquisite example of an artist, renowned not only as a colorist, but for the delicate sentiment of his works, was painted expressly, as the subject readily suggests, for the benefit of the Chicago sufferers. The exhibition, many as are its attractions, does not boast a more touching tribute, than this rarely beautiful and touching picture Charity, " which falleth like the gentle dew, from Heaven," was never more sweetly personified than it is here ; whilst apart from the merits of the composition, there is all that is admirable in the treatment of the subject : grace and naturalness of pose, sympathetic expression and subtle delicacy and beauty of color and finish. This, indeed, must ever remain a much prized memento of the lively sympathy of France for the stricken city of the West.

109

SCHENCK (AUGUSTE FRED. ALBRECHT).

Medal, 1865.

The Return from Market.

5740

Unquestionably one of the finest works of this great artist ever placed on exhibition in this country. The sheep are painted with inimitable skill and fidelity; and the figure of the old market-woman is admirably introduced. The winter feeling of atmosphere and landscape, could not be surpassed, and the presence of the watchful dog completes a picture highly impressive for its honest faithfulness to nature.

110

SEIGNAC (PAUL), Paris.

1500

"Our Father who art in Heaven."

Seignac is such a favorite with our art collectors, and is so well represented in their collections, that it is unnecessary here to expatiate on his peculiar merits. The charm of this simple and beautiful composition needs no translation. The trusting faith of childhood was never more touchingly portrayed than in this peasant child, who asks protection during the day just born, from Him who said, "Suffer little children to come unto me; for of such is the Kingdom of Heaven."

111

SOYER (PAUL), Paris.

Head of a Child.

A vigorous and expressive study, boldly and effectively painted.

112

SWIFT (CLÉMENT), Paris.

Scene in Brittany.

A woman at a fountain, washing. A choice little morsel; pleasing in story and color.

113

TIMBAH (CHARLES), Paris.

Italy XVI. Century.

The contribution of an artist of great reputation as a colorist. The face is very agreeable in expression, and modelled with nice skill. The pose is very graceful ; the head upraised as if in contemplation of the future. The eyes are full of feeling. The drapery is skillfully arranged, and the effect of light very successful.

114

TODD (JOHN GEORGE), Paris. Born at Canterbury, England.

Waiting for the Owner.

Very delicate in color and texture ; the flowers painted with nice skill and effectively arranged. The figure of the bird, attracted by the ears of grain, is gracefully introduced, and by the opposition of its sombre color lends additional value to the bouquet by which it has been attracted.

115

TOULMOUCHE (AUGUSTE), Paris.

Medals, 1852 *and* 1859.

His Portrait.

A very charming specimen of this favorite colorist, graceful in pose and exceedingly chaste in color. The face is very expressive, and skillfully painted, whilst the treatment of the drapery of the figure and of the brocaded couch in the distance, could scarcely be surpassed for delicacy of finish and suggestiveness of texture.

116

TRAYER (JEAN BAPTISTE JULES), Paris.

Medals, 1853 *and* '55.

420

The Sister of Charity.

A picture of rare sentiment and able execution. The quiet of the sick-chamber is skillfully suggested by the soft play of light and shadow and unobtrusiveness of color anywhere. But more than for its merely technical qualities, fine as these are, this picture will be prized for its most touching story. The face of the good Sister, as she feels the little sufferer's pulse, is beautiful in its tender sympathy, suggesting, as it does, the grateful pleasure which she feels in recognizing that her patient is convalescent. And the trusting and grateful expression of the child's face is touching in the extreme. The emotion such a pure and beautiful work must excite in all who look upon it, will be the best praise it can receive.

117

VALADON (JULES EMMANUEL), Paris.

Still Life.

A very desirable study.

118

VERNET LECOMTE (EMILE), Paris.

Medals, 1846, 1863; *Cross of the Legion of Honor,* 1864.

A Persian Maiden.

475

One of the gems of this brilliant collection, a superb piece of color. The face of the maiden is wonderfully expressive of the trusting simplicity of girlhood, the pose of the figure easy and graceful, and the drapery, in both form, color and suggestion of texture, admirably painted and eminently picturesque.

119

VERNET (HORACE). The contribution of Goupil & Co., of Paris.

1300

Allan Macaulay.

This exquisite work of art, the subject of which is one of the heroes of Sir Walter Scott, is one of the finest specimens in existence of one of the greatest artists France has known. It would be indeed a work of supererogation to write of its merits here. The connoisseur will readily recognize them; while subject and treatment are such as to attract and charm the youngest student of form and color. There remains, however, a story to tell about the picture, of exceeding interest, and accounting for the presence of a work of such exceptional interest and great value in this collection of donations.

From documents before us we learn that this picture was painted by Horace Vernet in 1823, for the Duke of Orleans, in whose collection it was then placed. Whilst there, it was a special favorite of the Citizen King, Louis Philippe, into whose possession it passed after the Duke's death. It was hung in the King's study at Neuilly, where it was when the revolution of 1848 occurred. The palace of Neuilly was almost completely destroyed by fire, but in that portion saved was the King's study, and in it this picture. Nevertheless, after the fire, it was discovered that the picture had been carried off. It was presumed that it was stolen by some thief who knew its value; but all efforts to recover it were fruitless, and the work was set down as lost. Twenty-three years later, at a sale at the Hotel Drouot, it was bought by Goupil & Co., of Paris, its history unknown to them. With them it remained a valuable and esteemed work, hidden away with many other treasures, until the appeal was made for the Chicago sufferers; when Goupil & Co. concluded to contribute it, as their donation. During the exposition of this and the other contributions at Goupil's gallery, prior to their shipment here, among the visitors were the Orleans princes. As soon as the Duke de Montpensier came to this picture he started and exclaimed to his brother, "Why, here is our dear father's own picture!" And so it was, the veritable Horace Vernet, the favorite picture of King Louis Philippe. There was of course much expression of delight and surprise, and Mr. Goupil at once offered to return the picture to the princes as their property; but after consulting with each other, they decided to leave it in the collection, even had they a right to its possession, which they doubted, saying that they will be but too happy in knowing that America possesses a picture for which their father, the king, had such affection.

When this story got abroad in Paris, very large offers were made on all sides for the picture, by connoisseurs, but as it had already been donated to Chicago, no price could buy it.

205

120

VERNIER (EMILE), Paris. Presented by Goupil & Co.

In the Country.

A good specimen of the breadth, vigor, and suggestiveness of the French landscape school.

121

VOLLON (ANTOINE), Paris.

Medals, 1865, 1868 *and* 1869.

210

Fishing Boats going out to Sea.

This painting is a notable example of the breadth and vigor of this great artist's manner. But very few of Vollon's pictures have been imported here, as they command the highest prices, for such class of works, of any sold in Paris.

122

WASHINGTON (GEORGES).

Caravan in the Desert.

An important and highly impressive picture, suggesting, with remarkable vigor and success, the arid waste of the desert, its hot sand and hotter atmosphere ; and the weary, yet patient look of the great animals tells us of the toilsome march.

This is a work of power, painted with thorough appreciation of the subject and in a broad and masterly way. A donation of great value.

123

WILLEMS (FLORENT), Paris.

Medals, 1844, '46, '55, '67 ; *Chevalier of Legion of Honor,* 1853 ; *and Officer of the Legion,* 1864.

The Spring Time.

A brilliant example of this great artist, unrivaled in his painting of subjects of the class here represented. The dignity and grace of this charming figure could not be surpassed, or the delicacy of finish and skillful arrangement of drapery excelled. Paint never suggested better the texture of things than under the brush of Florent Willems. His faces beam with intelligence ; his flowers are fragrant ; his satin glistens ; every inch of the canvas proclaims the master.

124

WORMS (JULES), Paris.

Medals, 1867, '68 *and* '69.

A Spaniard.

A covetable example of an artist of great reputation, richly posed, carefully painted and pleasant in color.

125

WYLD (WILLIAM), Paris.

The Palace of the Doges.

The famous view of the Grand Canal at Venice, with the palace of St. Marks in the distance, and the crowded wharfs to right and left. This artist has a European reputation for his treatment of architectural subjects

126

YON (EDMOND CHARLES), Paris.

Country and Town.

A thoroughly able and effective sketch of the environs of an old French town.

WATER-COLOR PAINTINGS

AND

DRAWINGS.

128

AZE (MADAMOISELLE), Paris.

Flowers.

A very graceful and careful drawing of roses, with leaves and stems, in black and white crayon.

129

BARTHOLDI (FRED'K AUGUSTE), Paris.

Green River—Rocky Mountains.

A broad and vigorous sketch in water colors, with river and abutting rocks, and figure in the foreground.

130

BELLANGE (EUGENE), Paris.

The Zouave.

The figure of a soldier—a zouave—seated in an easy and natural position; his gun resting in one hand, and in the other his pipe. The expression of his face suggests the eager listener—to a story, may be, told by a comrade opposite. The color is subdued but effective; and the work throughout able and satisfactory.

131

BOURGOIN.

Landscape.

A bold and brilliant sketch, in the broad manner of the English school; good sky and luminous distance.

132

BROCHART (CONSTANT), Paris.

Coquetry.

Head and bust of a young girl, in pastel, with the face and head carefully modelled, and drapery skillfully painted. Brochart holds first rank as a pastel painter, and this is a fine example of his works.

133

CHABAL (DUSSURGEY), Paris.

Flowers.

A very beautiful wreath, in neutral colors and wrought with both brush and crayon. The rare charms of this most pleasing picture are in its careful and correct drawing, nice modulation of forms, and the grace of its general arrangement.

134

CICERI (EUGENE).

A River View—at Evening.

A very pleasing composition, replete with the sentiment of the hour; the color subdued but rich. The water is very transparent, and the twilight sky broad and effective.

135

DESCHAMPS (Mme.), Paris.

The Trap.

A charming little gem, in water colors, after an oil painting by Duverger.

136

EHRMAN. Paris.

The Fan.

An exceedingly graceful design for a fan; very rich in color, and with figures of cupids nicely and suggestively posed; that of the medallion in the centre being mounted on a bird, and distributing the fires of passion as he speeds through the air.

137

GIRARDET (EDOUARD), Paris.

The Terrors of War.

A sad and touching reminiscence of the miseries that wait on war. A mother and her child weep and pray over the dead body of the husband and father. In the distance the old grandmother covers her face and gives way to grief; and still more distant is seen the terrible strife going on. Alas! but too true a picture of that which has so lately been.

138

GIRARDIN (Mme. PAULINE, Paris.

Flowers.

A very beautiful work, in water colors; giving us the tall purple lily of the river's bank, with its long sword-like blades and companion grasses. Very pleasing in its richness and transparency of color.

139

HARPIGNIES (HENRY), Paris.

Landscape.

A fine sketch, in water colors, of a brook, brook's bed, rocks and trees, very pleasing in color.

140

HARPIGNIES (HENRY), Paris.

The Tuileries.

A strong and masterly sketch, giving us a view of the palace of the Tuileries, the bridge and quay, from the opposite side of the Seine; with steamboat lying at the wharf, and crowds of people on the docks.

141

HÉBERT (ANTOINE-AUGUST-ERNEST), Paris.

Italian Girl.

Very pleasing in color and graceful in pose, representing the primitive ways of the washerwomen of Italy; who, whilst they really do surpass our washerwomen in picturesqueness of costume, would be infinitely more at ease if they had less of it, and knew the value of the machine and the patent wringer.

142

LAURENS (JOSEPH-AUGUSTIN), Paris.

Studies from Nature.

Three careful and able studies of tree form and foliage; nice in gradation, and presenting bold and graceful forms against tinted backgrounds.

143

LEHOUX (PIERRE FRANÇOIS), Paris.

A Souvenir of Baréges.

A good charcoal study of the bed of a mountain torrent; with strong effect of light on the nearer rocks.

144

MARCEL, Paris.

The Tiger.

A vigorous sketch, in pen and ink.

145

MEISSONIER (JEAN-LOUIS-ERNEST), Paris.

Medals, 1840, '41, '43, '48; *Grand Medal of Honor*, 1855; *Chevalier of the Legion of Honor*, 1846; *Officer of the Legion of Honor*, 1856; *Commander of the Legion of Honor*, 1867.

Soldier of the Time of Louis XIII.

2275

A remarkably fine example of this great painter; superb in color and finished in the most exquisite manner. There is probably no finer example of the artist than this in the country. There may be larger paintings in oil; but it is questionable if any of these is more thoroughly satisfactory in all its parts than this. The pose of the soldier is one of great ease and dignity, as he stands awaiting the attack of an enemy. The face is wonderfully expressive; the eye, keen and searching, is full of life, and the firm-set mouth suggests courage and determination. The relief of the figure, against the rich, warm background, is most skillfully realized, and drapery and casque modelled with great subtlety and success. This will be a prize, indeed, for the connoisseur who succeeds in securing it for his collection; and one which cannot fail to attract as many admirers as any other work of the great artist, in any medium, ever exhibited with us.

146

MERY (ALFRED EMILE), Paris.

A Court-Yard

A broadly treated [illegible] interior of a court yard, with [illegible] seeking food on the [illegible] and on the [illegible]. Very carefully painted; sober in color, yet quite effective.

147

MOULIGNON (LEOPOLD de), Paris.

The Dogs The Rabbits. (A pair).

Two good charcoal studies; pleasant in [illegible] and carefully drawn and modelled.

148

RICHOMME (JULES), Paris.

A Paris Fortification.

The [illegible] fort, a [illegible] study in water colors.

149

VIBERT (GEORGES JEHAN), Paris.

Medals, 1864, '67 *and* '68.

3/5

Smoker of the Time of Louis XV

A brilliant example of this great colorist, representing a cavalier, returned from a long [illegible] making a [illegible]. The picture is noticeable for the natural [illegible] of the figure and for the rich color which [illegible] the whole being managed with the masterly certainty of touch of the [illegible] artist.

150

VEDAL (VINCENT), Paris.

Memories.

A very delicate and pleasing drawing, in tints, of the head and bust of a young and beautiful girl. The pose eminently easy, and face expressive.

151

WYMBS (MADELINE), Paris.

First Grief.

A crayon drawing of a child with her pet bird dead in her lap, and her face expressive of her sorrow at this, her first great loss.

Bronzes.

152

BARTHOLDI (FRED'K AUGUSTE), Paris.

Chevalier of the Legion of Honor, 1865.

The Good Samaritan.

A very pleasing and impressive group, telling the Scripture story most satisfactorily, the faces of both figures being beautifully expressive, and forms posed and modelled with masterly knowledge and power.

153

FREMIET (EMMANUEL),

Medals, 1849, '51, '55 *and* '57; *Chevalier of the Legion of Honor*, 1860.

Le Duc d'Orleans.

A noble statuette, in bronze, of a knight in armor, mounted on his war-horse, and with his lance in rest. The figures of both horse and knight are modelled with great skill, and highly impressive in their dignified repose. The details of the costume and armor of the knight, and of the caparison of his steed, are modelled with the nicest skill.

CONTRIBUTIONS

OF THE

DUSSELDORF ARTISTS.

CONTRIBUTIONS OF THE ARTISTS OF DUSSELDORF.

[illegible] Art [illegible] result of the contribu[illegible] [illegible] appealed to by Prof. [illegible]

[illegible] followed by the forma[illegible] [illegible].

CARL HUBNER'S LETTER.

"Dusseldorf, *December 5th*, 1871

"*To* [illegible] *New York*.

[illegible] has induced [illegible] to unite [illegible] drawings and [illegible] city [illegible] twelve [illegible] pictures will be offered [illegible] North German [illegible] assured me [illegible].

[illegible] propose the request [illegible] your [illegible] exhibited in New [illegible] public auction [illegible] will [illegible] honorable [illegible] in the [illegible] demand.

"[illegible] great esteem

Carl Hubner."

MR. APPLETON'S REPLY.

"New York, January 10.

"[illegible]

[illegible] addressed to the [illegible] of one hun

dred and twelve pictures, drawings and sketches for exhibition and sale in behalf of your countrymen who are sufferers by the recent Chicago fire, has been duly received.

"As no committee of the character addressed exists in New York, it has been deemed only proper at once to organize such a body for the purpose of receiving the noble gift, and carrying out the generous design of yourself and brother artists. The names of the ladies forming this committee, to which those of a few well-known citizens have been added, are appended to this letter.

"The pleasing duty has devolved upon me of acknowledging the receipt of your communication, and of thanking you in the name of the committee of ladies for this munificent offering to the poor and suffering of your countrymen by the recent great calamity at Chicago. With sentiments of great respect, believe me very sincerely yours, WILLIAM H. APPLETON."

On the receipt of this Communication the Committee was formed as follows:

LADIES.	GENTLEMEN.
MRS. A. BELMONT,	MR. W. H. APPLETON, *Chairman.*
" S. L. M. BARLOW,	" A. T. STEWART,
" L. VON HOFFMAN,	" A. BELMONT,
" J. J. ASTOR,	" ROBERT HOE,
" ROBT. L. STUART,	" M. KNOEDLER.
" W. H. APPLETON,	
" E. D. MORGAN,	
" LLOYD ASPINWALL,	
" P. LORILLARD,	
" R. L. CUTTING.	

Prior to their transmission to New York, the Dusseldorf contributions were exhibited at the gallery of Mr. Leopold Conzen, at Dusseldorf, who gave his valuable assistance in collecting and forwarding the works. They were transmitted free of charge by the respective Railroad Companies *en route* to Bremen, and thence by the North German Lloyds Steamship Company to New York.

CATALOGUE.

161

ACHENBACH (ANDREAS), Dusseldorf.

Landscape.

A vigorous sketch of this great master.

162

ANDERS, Dusseldorf.

Child's Head.

A bright little study.

163

ANDRE, Dusseldorf.

Landscape.

Lake and landscape; with fine effect of sky, and rich in color throughout.

164

ARNZ (ALBERT), Dusseldorf.

Capri.

View of the village of Capri; the Bay of Naples and Vesuvius in the distance. Broadly painted and effective in color. A very picturesque subject.

165

ARNZ (ALBERT), Dusseldorf.

Landscape.

Another generous contribution from this artist, giving us a pleasing pastoral with village in the distance, and autumn wealth of fruit and grain in the foreground, figure and cattle.

166

ASCHENBROICH, Dusseldorf.

The Young Mother.

Figure of a little girl with her dolly.

167

ASCHENBROICH, Dusseldorf.

Madonna.

A carefully painted picture of the Madonna and Child. The faces are pleasing and the drapery agreeable in form and graceful in its color.

168

BAUER (A.), Dusseldorf.

Girl and Butterflies.

A young girl in an arbor, with butterflies alighting on her hands and dress; quite brilliant in color.

169

BECKMANN (LUDWIG), Dusseldorf.

Buffaloes.

A prairie scene with two buffaloes in the foreground and the herd in the distance.

170

BERMUTH (von), Dusseldorf.

Landscape.

A pleasing little landscape, with storm cloud and rainbow effect; cattle in the foreground.

171

BERNARDI, Dusseldorf.

Landscape.

A very pleasing and effective little picture; scene on the edge of a wood; hut and figure of a woman in the foreground.

172

BERRIKE (F.), Dusseldorf.

Prayers for Peace.

A gathering of German villagers at a shrine, supplicating for peace

173

BODE (W.), Dusseldorf.

Swiss Landscape.

174

BOTTCHER (PAULINE, von), Dusseldorf.

Still Life.

A very strong and effectively-treated group of flowers, fruit, and a German drinking glass. The color is pleasing, and general arrangement of objects, drawing and painting very successful.

175

BUND (W.), Dusseldorf.

Study of a Head.

176

BÜTLER (JAS.) Dusseldorf.

Swiss Landscape.

177

DAHLEN (REINERT), Dusseldorf.

Winter Landscape.

Scene on the edge of a forest, with deer and hut. A fox is seen in the foreground, struggling through the snow.

178

DEIDERS (H.), Dusseldorf.

Landscape.

A pleasant passage of lake scenery, with cool quiet color, still water, and agreeable general effect.

179

DEIKER (C. F.) Dusseldorf.

Dog's Head.

A good sketch of a terrier's head—a student's pet, doubtless, with a piece of chalk on his nose, waiting the word of command.

180

DUNTZE (T.), Dusseldorf.

Swiss Landscape.

A very careful and pleasing painting, with a brilliant effect of light in the sky and on the more distant waters of the lake. The foreground is painted skillfuliy in shadow, and the whole effect is preeminently picturesque.

181

EBEL (F.), Dusseldorf.

German Woods.

A good little sketch of a wood interior with figures.

182

ERDMANN (OTTO), Dusseldorf.

Lost in Thought.

A very charming study of the head of a young girl, and suggestive of that pensive melancholy that waits on love.

183

EVERS (H.), Dusseldorf.

The Happy Mother.

A very pleasing little sketch of mother and baby.

184

FABARIUS (F. W.), Dusseldorf.

Marine.

View of a light-house, with rough sea and threatening sky ; a steamer in the distance.

185

FAHRBACH (F. W.), Dusseldorf.

On the Neckar.

A luminous landscape with a view of the river; path through the woods in the foreground.

186

FAIRMAN (JAS.), Dusseldorf.

Twilight.

An old English church by twilight, with a brilliant effect of sky and cool shadowy foreground.

187

FLAMM (A.), Dusseldorf.

Landscape.

A brilliant sketch of a village at the foot of a mountain ; with a strong effect of light in the distant sky.

188

FRIEDICHSEN (F.), Dusseldorf.

The Sick Mother.

A German interior, carefully painted, with figures effectively introduced, and telling the story of the invalid mother's recovery very agreeably. There is nice realization of the quality of things in this honest piece of work.

189

FRISCHE (H.), Dusseldorf.

The Mountain Torrent.

An excellent study of water in motion, boldly and effectively painted, and with rocks and landscape carefully rendered.

190

GEBHARD (ED.), Dusseldorf.

The Mendicant.

Study of a head and bust.

191

GEGERFELD (W. von), Dusseldorf.

Landscape.

192

GEGERFELD, Dusseldorf.

Landscape.

193

GERTZ (JULIUS), Dusseldorf.

Landscape.

A bold sketch; early morning; sportsman setting out.

194

GRABER (F.), Dusseldorf.

Landscape.

A lonely scene in the woods, with still water in foreground, and deer.

195

HANNAN (von).

Landscape.

An effective little study.

196

HELANDER, Dusseldorf.

The Lover's Visit.

A pleasing composition, telling its interesting story well. The faces are quite expressive, and the figures carefully drawn and colored. There is the evidence of care also in the painting of the interior.

197

HELANDER, Dusseldorf.

The Farewell.

Another pleasing composition by the same artist, depicting an incident in the recent war history of Germany.

198

HENNERT (F.), Dusseldorf.

Landscape.

Carefully painted view of mountain and lowland; good tree painting in foreground.

199

HENRICI (FRAULEIN), Dusseldorf.

Moonlit View.

A careful and effective little painting, with moonlight well suggested.

200

HIDDEMANN (F.), Dusseldorf.

The Prisoner.

Sketch of an old man in prison, who whiles away his heavy hours by tracing forms upon his drinking mug.

201

HOFF (CARL), Dusseldorf.

Meditation.

A figure of a young girl, seated, lost in thought.

202

HOFFMANN, Dusseldorf.

Solitude.

A low-toned landscape, on the borders of a river; with cranes.

203

HORNEMAN (A.), Dusseldorf.

The Spinner.

A vigorous sketch of an interior of barn, with woman spinning.

204

HUBNER (JULIUS), Dusseldorf.

Simplicity.

Figure of a young girl in an attitude of prayer.

205

HUBNER (CARL, PROF.), Dusseldorf.

The Stricken Home.

In this touching subject Prof. Hubner has given us a fine example of both his sentiment and his skill, and one which cannot fail to appeal forcibly to all sympathizers with the sufferers in whose behalf these generous donations have been made. For here the artist has typified, in the most graceful way, the sorrows which wait on the destructive element that laid Chicago low. We have the ruined home, the smoke still rising from the debris; to which the girl has come in search of her little favorite. The fire has not even spared the bird-cage which she carries in her hand; whilst her favorite robin lies dead upon the ground. The simple naturalness of the child, the sorrow which overflows in tears, and her evident reluctance to leave the spot so dear to her, are eminently touching; so much so, indeed, that few will look upon this picture and fail to share with her her grief. In *technique* the painting is no less a good specimen of the artist; exhibiting his careful treatment of details, conscientious realization of the quality of things, and pleasing and effective disposition of color.

206

IRMER (C.), Dusseldorf.

Landscape.

207

ITTENBACH (PROF.), Dusseldorf.

Jesus and the Woman of Samaria.

A very beautiful example of this great artist, distinguished for the delicacy of his work and the religious feeling which pervades them. The figures are gracefully posed and drawn, and finished with great care; the color quiet but pleasing.

208

JACOBSEN, Dusseldorf.

Winter Landscape.

209

JANSEN, Dusseldorf.

On the Danube.

A brilliant landscape, with fine effect of sky, and motion of river admirably suggested.

210

JERNBERG, Dusseldorf.

Study of a Head.

A careful study with the head gracefully posed, and face pleasing and expressive.

211

JNGENMEY.

Union is Strength.

A group of united German soldiers, drinking on the battle-field after a victory.

212

JRELAND (E. A.), Dusseldorf.

Wood Interior.

213

JUNGHEIM (CARL). Dusseldorf.

In the Cool Shade.

A pleasing view of lake, with a farm-house on its border. The cattle are coming down to drink and rest in the cool shadow of the rocks and trees, which are the prominent objects of the picture. Boatmen are seen upon the lake, and a village at the foot of the distant mountain.

214

KAELENBERG (A), Dusseldorf.

Landscape.

215

KESSLER (A.), Dusseldorf.

Landscape.

A very pleasing low-toned picture, carefully painted and agreeable in color.

216

KINDLER (A.), Dusseldorf.

The Bull Fight.

A masterly sketch, showing the interior of the arena at a bull-fight, with the excited bull attacking a picador; in the distance the crowd of spectators.

217

KLEIN (W.), Dusseldorf.

Landscape.

A brilliant little specimen, very picturesque in subject; with agreeable effect of light.

218

KOLITZ (L.), Dusseldorf.

Road Scene.

A very suggestive sketch of a shady road, with figures walking underneath the trees and donkey cart with driver making towards the city.

219

KRONER (C.), Dusseldorf.

The Wounded Boar.

A winter scene, with huntsman in the distance, and boar, wounded, trying to escape, followed closely by a dog.

220

KRUGER, Dusseldorf.

Italian Landscape.

A very charming picture, painted with nice care and most pleasing effect. The subject is very picturesque; giving us the ruins of an old fort in the foreground, with mountain pass; in the distance, the town at the foot of the mountain, and to the right the blue waters of the bay. In both subject and treatment this will be esteemed as among the most satisfactory pictures of the Dusseldorf collection.

221

LANGE (FRITZ), Dusseldorf.

Chickens.

A very carefully painted picture, and pleasing in color.

222

LASCH (PROF.), Dusseldorf.

Study of a Head.

Carefully modeled and expressive.

223

LEINEWEBER, Dusseldorf.

Landscape.

224

LERCHE.

Architectural Subject.

225

LEWIS (H.), Dusseldorf.

Lake View.

226

LOYSFOOD.

The Poacher.

227

LUDWIG (C.), Dusseldorf.

Landscape.

228

LUDWIG (FRAULEIN), Dusseldorf.

The Pet.

A very pleasing little picture of a child, with pretty and expressive face; carefully painted.

229

METZNER (A.)

Alpine Scene.

A very picturesque scene; view of chalet in middle distance, Alpine heights in background; good effect of sky and color; pleasing throughout.

230

MUCKE.

Fishermen.

231

MUNSTE (L.)

Wood Interior.

232

NORDENBERG (B.)

Return of the Hero.

A very telling story of peasant life in Germany. Mother and child on horseback in foreground, followed by the herdsman and herd.

233

NORDGRUN.

Under the Willows.

A very pleasing picture, with careful painting of willow overhanging a trout pond. Solitary fisherman, intent upon his employment, is playing for a trout. Good effect of light and distance.

234

NORDPEU.

The Deer-stalking.

An effective winter scene among the Alps, with herd of deer in the distance, and huntsman in foreground. There is pleasing effect of atmosphere in this picture, and careful realization of rocks in the foreground.

235

OEDER.

Landscape.

236

OSSERLEY.

237

PAHL (von), Dusseldorf.

A Sketch.

238

PALE (von), Dusseldorf.

Landscape.

239

PERBAUDT, Dusseldorf.

Landscape.

240

PERLANDS (FRAULEIN, von), Dusseldorf.

Landscape.

241

PHILLIPPI, Dusseldorf.

At the Well.

A vigorous sketch of an Italian girl, waiting the filling of her pitcher at a well.

242

PLASEPKE (M.) Dusseldorf.

Landscape.

243

PLASTNER (H.), Dusseldorf.

The Young Visitor.

244

POHLE (F.)

Leimburg au der Lenne.

An imposing view of one of the historic structures of Germany on the banks of the Lenne, with a picturesque old mill at the foot of the rocks in the middle distance; and in the foreground children fishing in the mill stream. Pleasing in color.

245

POST.

Farm Scene.

A very picturesque view of farmhouse on the bank of a river, with old woman seated at the door, and in the foreground ducks and ducklings in the pool.

246

PREYER (ERNEST), Dusseldorf.

Landscape.

247

PREYER (PAUL), Dusseldorf.

Young Soldier.

A very careful and pleasing little gem, depicting an incident of child-life during war time.

248

RAVEN (von), Dusseldorf.

Landscape.

249

RICHTER (FRAULEIN), Dusseldorf.

Mamma's Pet.

Good study of a head; expressive face.

250

RISSE (R.), Dusseldorf.

Italian Woman.

251

ROTHEL (O.), Dusseldorf.

Woman Reading.

252

SANDERLAND (FR.), Dusseldorf.

Decapitated.

The well-told story of a great family misfortune.

253

SARTER, Dusseldorf.

Mischief.

A little fellow in a conservatory grappling for gold fish; with the cat waiting for a prize. The story is well told, and the color bright and pleasing.

254

SCHAFFER, Dusseldorf.

Fruit and Drinking Cup.

A very careful and effective painting; the drinking cup nicely modelled and painted, and the fruit luscious and rich in color.

255

SCHEUENBERG, Dusseldorf.

A Sketch.

256

SCHMIDT (ED. ALLEN) Dusseldorf.

Grandfather.

A very delicately finished, nicely modelled, and expressive head of an old man.

257

SCHMIDT (ED. ALLEN), Dusseldorf.

Thinking About It.

An exquisite little picture, finished with the utmost delicacy, and very beautiful in color. A gem in this collection.

258

SCHNEIDER, Dusseldorf.

The Beer Drinker.

259

SCHROEICH, Dusseldorf.

Landscape

260

SCHROER (G.), Dusseldorf.

Swiss Village.

261

SCHUTAK.

The Pets.

262

SDEVER, Dusseldorf.

Christ and the Angels.

A luminous sketch ; rich in color, and suggesting a fine subject for a larger picture.

263

SELL, Dusseldorf.

The Bivouac.

264

SIEGERT (A.), Dusseldorf.

Going to Church.

A very pleasing specimen of this artist ; giving us grandmother on her way to church. The face, as may be always said of those by the artist, is full of expression, suggesting a peaceful old age and religious feeling.

265

SIMMLER (W.), Dusseldorf.

The Brook's Bed.

A very pleasing bit of nature ; trees carefully painted, and nice effect of light and shadow. This is one of the most pleasing pictures in the Dusseldorf collection.

266

SIMMONDS, Dusseldorf.

Head and Bust of a Girl.

Face very delicately painted, and pleasing in expression.

267

SOHN (Prof. W.), Dusseldorf.

Study of Head.

268

SONDERLAND, Dusseldorf

In Trouble.

This is a capital little bit of noisy humor, suggesting a big cry, about as well as this could be done on canvas.

269

SOYPPAL (M.), Dusseldorf.

The Poacher.

A good characteristic head.

270

STAMMEL (E.), Dusseldorf.

The Study.

This is a fine example of this artist. The face very expressive of age and good humor; color quiet and pleasing.

271

STEINEKE (H.), Dusseldorf.

By the Lake Side.

272

STUMMEL, Dusseldorf.

Italian Mother.

273

STURM, Dusseldorf.

Marine View.

Morning effect.

274

STURM, Dusseldorf.

Marine View.

Twilight effect; quite brilliant.

275

SUSS (G.), Dusseldorf.

The Noisy Call.

A good kitchen interior, invaded by a rooster; the bird quite a brilliant object in the sunlight.

276

TANNERT (L.), Dusseldorf.

Visit of the Toy Dealer.

A very pleasing little picture, telling the story of a welcome visit. The toymaker has just arrived, laden with his wares, and the children are in raptures over the droll charms of a punchinello. The grouping is nicely managed; the faces very expressive, and each detail of the picture painted with the greatest care. A most desirable little picture.

277

TOUSSAINT (L.), Dusseldorf.

The Young Fisherman.

The figure of a boy who has just hooked his prize; quite brilliant in color.

278

WAGNER (C.), Dusseldorf.

The Smoker.

A vigorous study of an old man, smoking while reading a newspaper.

279

WERNER (H.), Dusseldorf.

At the Fountain.

An attractive little picture of two children at a fountain; pleasing in study and effective in color.

280

WILLROIDER, Dusseldorf.

Landscape.

281

WINNEBERG, Dusseldorf.

The Guitar Player.

An excellent study of a musician singing to his guitar ; low in tone.

282.

ACHENBACH (PROF. O.), Dusseldorf.

Eastern Scene.

A very brilliant sketch by this great master; luminous and rich in color; figures full of motion; rock painting strong and effective; admirable atmospheric effect.

283

BENDEMANN (PROF.), Dusseldorf.

St. Elizabeth.

A very able sketch, telling of the charity of the good St. Elizabeth of Thuringen. The fire in the distance suggests a burning city; thus the subject is symbolic of the Chicago disaster.

284

BLANKARTZ, Dusseldorf.

Water-color Drawing.

285

BROMEYER AND KRAUS, Dusseldorf.

The Confidential Walk.

286

BUDE (W.), Dusseldorf.

Madonna.

The Virgin and child, effectively painted, against gold background ; with seraphim.

287

HASSE (von), Dusseldorf.

The Faggot Gatherer.

A careful study in crayon for a painting; the subject a poor woman caught trespassing in a forest, with the keeper enteriug his complaint.

288

HUNHER, Dusseldorf.

The Exploded Shell.

A vigorous sketch.

289

JUTZ, Dusseldorf.

Ducks and Ducklings.

A very beautiful painting in Indian ink, on porcelain, of ducks and ducklings, in the long grasses near a pool. This is a choice example of an artist eminent for his treatment of such subjects.

290

KNAKFUST, Dusseldorf.

Pencil Drawing.

Girl presenting a drinking horn to a German soldier of the olden time.

291

KNAUS (PROF.), Dusseldorf.

Turkos.

A vigorous crayon drawing; the figure of the Turko well posed, and face expressive; in the distance the encampment is suggested, with soldiers gambling.

292

KNAUS (PROF.), Dusseldorf.

Peasant Girl.

Another able drawing by the same master.

293

LERCHE (H.), Dusseldorf,

Wine Cellar.

A painting in water colors, and the most attractive and thoroughly satisfactory in story, treatment and color in the entire collection.

294

NIENTSWOK, Dusseldorf.

Hauling Ashore.

A vigorous drawing in Indian ink, with horses hauling a schooner ashore; motion of figures and animals well expressed.

295

NITROTOWSKY (FL.), Dusseldorf.

Illuminated Verse.

296

PASE, Dusseldorf.

Coming Home.

A very careful and delicate pen and ink drawing.

297

SCHEUREN (PROF.), Dusseldorf.

Chicago and Dusseldorf.

298

STRAUB, Dusseldorf.

The Virgin at the Sepulchre.

A very delicate and beautiful crayon drawing, replete with religious feeling

299

VOLKERS, Dusseldorf.

Water-color Painting.

German prince on horseback, with staff in distance.

Engravings.

The contributions of Messrs. Camphausen, Gertz, Stang, Jansen, Barthelmeo, Bosch, Schulte, Droger, Von Mille, Mengelborg, Scheuren, Glaser, Schulgen, Sell, Von Pale, Crola, and Henrici.

LOT

1 Two large Mezzotints, after Gertz.

2 Annunciation (line), after Deger.

3 Four (line), after Bosch ; subjects various.

4 One (line), after Schräder.

5 One (line), after Siegert.

6 Four, Woodcut, Lithograph, and Mezzotint.

7 Three, after Siegert and Hasenclever.

LOT

8 Four, after Meyer, von Bremen, Tiedeman, and Lessing.

9 Four fine Lithographs, after Camphausen.

10 Five Photographs and two Lithographs, after Camphausen.

11 Five, after Vautier, Roth, and others.

12 One large Lithograph — Frederick the Great—after Camphausen.

13 Luther burning the Pope's Bull, after Lessing.

14 Christ carrying Cross, after P. Veronese.

15 Two Lithographs, after Bosch.

16 Nineteen Lithographs, after Meyerberg (same).

LOT

17 Book of Etchings, after Dusseldorf masters.

18 Tiddeman's Illustrated Norway.

19 Illuminated Texts by Mme. Schrader.

FRENCH PAINTINGS, Etc.

Prices realized at the Sale of the Paintings given by the French Artists for the benefit of the Sufferers by the Chicago Fire; in Dollars, also in Francs (gold). May 16th and 17th, 1872.

The Messrs. LEAVITT, Auctioneers, Clinton Hall, New York.

Nos.	Dollars.	Francs.	Nos.	Dollars.	Francs.	Nos.	Dollars.	Francs.	Nos.	Dollars.	Francs.
1	50	225	40	115	518	78	80	360	117	20	90
2	425	1913	41	60	270	79	80	360	118	475	2138
3	90	405	42	200	900	80	260	1170	119	1300	5850
4	110	495	43	325	1463	81	170	765	120	205	925
5	150	675	44	150	675	82	175	788	121	210	945
6	65	293	45	220	990	83	100	450	122	200	900
7	35	158	46	625	2813	84	160	720	123	925	4163
8	900	4050	47	425	1913	85	175	788	124	275	1238
9	25	112	48	325	1463	86	180	810	125	360	1620
10	360	1620	49	35	158	87	645	2903	126	90	405
11	100	450	50	100	450	88	310	1395	127		
12	450	2025	51	200	900	89	2000	9000	128	25	112
13	50	225	52	325	1463	90	100	450	129	25	112
14	30	135	53	150	675	91	270	1215	130	150	675
15	200	900	54	400	1800	92	110	495	131	15	68
16	30	135	55	110	495	93	60	270	132	260	1170
17	600	2700	56	60	270	94	75	338	133	70	315
18	700	3150	57	625	2113	95	110	495	134	85	383
19	55	248	58	1350	6075	96	110	495	135	25	112
20	750	3375	59	200	900	97	110	495	136	20	90
21	200	900	60	85	383	98	40	180	137	35	158
22	800	3600	61	35	158	99	110	495	138	90	405
23	50	225	62	90	405	100	425	1913	139	25	112
24	225	1013	63	390	1755	101	125	563	140	35	158
25	575	2588	64	750	3375	102	140	630	141	50	225
26	60	270	65	225	1013	103	125	563	142	7½	34
27	300	1350	65*	25	112	104	50	225	143	20	90
28	45	203	66	40	180	105	40	180	144	22½	102
29	110	495	67	110	495	106	110	495	145	2275	10238
30	150	675	68	165	743	107	150	675	146	25	112
31	800	3600	69	70	315	108	675	3038	147	35	158
32	275	1248	70	110	495	109	540	2430	148	20	90
33	175	788	71	400	1800	110	150	675	149	350	1575
34	100	450	72	50	225	111	55	248	150	25	112
35	240	1080	73	80	360	112	25	112	151	25	112
36	650	2925	74	275	1248	113	100	450	152	75	338
37	160	720	75	190	855	114	95	428	153	150	675
38	330	1485	76	260	1170	115	700	3150			
39	40	180	77	190	855	116	420	1890			

TOTAL AMOUNTS.—Dollars 37,355.00. Francs 168,098.

DUSSELDORF PAINTINGS, Etc.

Prices realized at the Sale of the Paintings given by the Dusseldorf Artists for the benefit of the Sufferers by the Chicago Fire; in Dollars, also in Francs (gold). May 18, 1872.

The Messrs. LEAVITT, Auctioneers, Clinton Hall, New York.

NOTE.—*Some few errors occur in the Catalogue of this Collection, arising from names incorrectly given, and a few numbers duplicated.*

Nos.	Dollars.	Francs.	Nos.	Dollars.	Francs.	Nos.	Dollars.	Francs.	Nos.	Dollars.	Francs.
161	90	405	201	195	878	244	45	203	284	5	23
162	13	58	202	20	90	245	60	270	285	65	293
163	55	248	203	100	450	246	70	315	286	15	68
164	75	338	204	60	270	247	65	293	287	17.50	80
165	75	338	205	625	2813	248	20	90	288	15	68
166	40	180	206	25	112	249	40	180	289	55	248
167	25	112	207	125	563	250	30	135	290	12.50	56
168	25	112	208	65	293	251	40	180	291	140	630
169	60	270	209	95	428	252	80	360	292	50	225
170	30	135	210	25	112	253	210	945	293	90	405
171	55	248	211	110	495	254	60	270	294	45	203
172	100	450	212	40	180	255	15	68	295	10	45
173	45	203	213	85	383	256	100	90	296	3	13
174	100	450	214	10	45	257	200	900	297	11	50
175	20	90	215	30	135	258	5	23	298	5	22
176	45	203	216	50	225	259	30	135	299	35	158
177	75	338	217	20	90	260	25	112			
178	35	158	218	55	248	261	65	293			
179	30	135	219	35	158	262	30	135	Engravings.		
180	250	1125	220	70	315	263	55	248	1	3.50	15
181	20	90	221	35	158	264	170	795	2	1.25	5
182	100	450	222	15	68	265	45	203	3	6	27
183	35	158	223	15	68	266	45	203	4	1.75	7
184	55	248	225	25	112	267	55	248	5	1.75	7
185	30	125	227	20	90	268	150	675	6	2	9
186	35	158	228	80	360	269	55	248	7	4.50	20
187	30	135	229	30	135	270	85	383	8	5	18
188	105	473	230	30	135	271	30	135	9	2.40	10
189	25	112	231	35	158	272	10	45	10	3.13	14
190	10	45	232	70	315	273	30	135	11	3.75	16
191	10	45	234	125	563	274	100	450	12	2.25	10
193	30	135	235	110	495	275	110	495	13	2	9
194	30	135	236	75	338	276	125	563	14	2	9
195	20	90	238	25	112	277	40	180	15	1	4
196	85	383	239	55	248	278	45	203	17	13	58
197	70	315	240	15	68	279	65	293	18	17	77
198	25	112	241	30	135	280	35	158	19	4.50	20
199	25	112	242	25	112	282	60	270			
200	90	405	243	65	293	283	35	658			

TOTAL AMOUNTS.—Dollars, 7,978.00. Francs, 35,900.

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